

Tutoring in Teaching Art History – Effective Techniques and Strategies of Individualization on the Example of Teaching Medieval Art History

Tutoring w nauczaniu historii sztuki – skuteczne techniki i strategie indywidualizacji na przykładzie nauczania historii sztuki średniowiecznej

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INTRODUCTION

The field of art history has long been regarded as an integral part of the academic landscape in Poland and worldwide, offering students a unique opportunity to delve into the rich tapestry of human creativity and cultural expression. Nevertheless, despite its undeniable importance, art history education in Poland, perhaps more broadly, has often found itself in the shadow of the history of art itself. Much of the scholarly focus has centered on the historical narratives of art movements and the individual achievements of artists. This emphasis on the history of art, while undeniably understandable and

valuable, has sometimes overshadowed the crucial need to develop teaching art history didactics. While the historiography of art and the detailed analysis of specific Polish art history institutes have been extensively explored¹, the pedagogy of art history courses at the university level deserves greater

¹ See, above all: A. Bochnak, *Zarys dziejów polskiej historii sztuki*, Kraków 1948; A. Małkiewicz, *Z dziejów polskiej historii sztuki. Studia i szkice*, Kraków 2005. About historiography of art history – see e.g. L. Lameński, *O nauczaniu historii sztuki na Katolickim Uniwersytecie Lubelskim słów kilka*, „Roczniki Humanistyczne”, vol. 58, 2010, no. 4, pp. 7–11; W. Bałus, *A Marginalised Tradition? Polish Art History*, in: *Art History and Visual Studies in Europe. Transnational Discourses and National Frameworks*, ed. M. Rampley et al., Leiden–Boston 2012, pp. 439–449; S. Muthesius, *The Cracow school of modern art history: the creation of a method and an institution 1850–1880*, „The Journal of Art Historiography”, vol. 8, 2013, pp. 1–33.

attention². As the world around us evolves rapidly, teaching methods should also adapt to meet the needs and expectations of contemporary students. The current landscape of higher education calls for innovative, engaging, and student-centered approaches to learning and teaching, and art history should be no exception. Practical education in this field demands transmitting knowledge and developing practical and soft skills, which is often challenging, especially when dealing with a larger group of students.

Teachers frequently encounter the challenge of accommodating students' varied needs and learning preferences in school and university group settings. Conventional classroom approaches occasionally need to catch up in meeting individual demands, resulting in uneven learning outcomes and diminished levels of engagement³. The answer to these educational challenges can be individualizing teaching through selected techniques and strategies involving elements of the tutoring approach.

Although this phenomenon has a long history as a didactic approach, the need for individualization of both teaching and learning has only recently been

reintroduced to Poland due to the Masters of Didactics project (MoD) organized by the Polish Ministry of Education and Science and five foreign universities with many years of experience in implementing tutoring approach and co-financed by the Operational Program Knowledge Education Development⁴. This project aimed to improve didactic practices in Polish universities, enhancing the quality of teaching in various fields, including art history education.

This article presents the results of the implementation of elements of tutoring undertaken in the winter semester of the 2019/2020 academic year (and continued ever since) within the MoD project as part of Medieval Art History courses (BA degree in art history) taught at the John Paul II Catholic University of Lublin, Poland (KUL). It seeks to contribute to its primary goal by introducing and evaluating the effectiveness of chosen pedagogical techniques and strategies. The article basing on the analyzed case study – the teaching innovation introduced, aims to understand how selected teaching strategies can influence the improvement of art history teaching outcomes and the quality of teaching. The main research question is, „What are the effects of introducing elements of tutoring in teaching art history, using medieval art courses as an example?“. Other research questions relate to the strategies' effectiveness and applicability to other subjects taught at the university.

Although the existing foreign scholarly literature provides insights into art

² Works describing the didactics of art history at the university in Poland are limited to those that were intended to prepare students in this field to teach art history at school (as part of a university course focused on the methodology of teaching art history or pedagogical specialization within the degree program). The following article should be mentioned first and foremost: B. Lewińska, *Dydaktyka historii sztuki na UKSW – refleksje praktyka dotyczące metodyki kształcenia*, „Artifex Novus”, 2018, no. 2, pp. 124–135. In foreign literature, the book by Federica Veratelli and Jasmine Habcy (F. Veratelli, J. Habcy, *Didattica della storia dell'arte*, Milano 2020) has a similar goal. Only the last chapter here (pp. 170–177) is devoted to teaching tools and techniques that can be used in the classroom.

³ More on this – see P. Fortes, A. Tchantchane, *Dealing with Large Classes: A Real Challenge*, „Procedia – Social and Behavioral Sciences”, vol. 8, 2010, pp. 272–280; A. Jenkins (ed.), *Teaching Large Classes in Higher Education: How to Maintain Quality with Reduced Resources*, London 2014.

⁴ About the project – see J. Brdulak, J. Gotlib, R. Koziółek, J. Uriasz (eds.), *Projekt: «Mistrzowie dydaktyki» Ministerstwo Nauki i Szkolnictwa Wyższego. Model tutoringu*, 2019, <https://www.gov.pl/attachment/8fd3a-897-d990-4034-b216-b0f669d1e102> [access 10 XI 2023]; J. Brdulak, K. Glińska-Lewczuk, A. Janus-Sitarz, J. Uriasz (eds.), *Project: Masters of Didactics. A Masters of Didactics Model for University Teaching and Tutoring. Final version*, 2022, <https://www.gov.pl/web/edukacja-i-nauka/ostateczny-model-stosowania-tutoringu> [access 10 XI 2023].

history teaching at the university level, analyzing various pedagogical strategies and methods⁵, the role of tutoring or elements of individualization in this field still needs to be explored and warrants more detailed scrutiny. In this context, this case study, based on the students' opinions expressed in the diagnostic and evaluation surveys conducted at the beginning and at the end of the academic year, offers an innovative perspective on the effectiveness of the tutoring approach as a supportive tool in the art history teaching process.

TUTORING AND BENEFITS OF INDIVIDUALIZATION OF TEACHING ART HISTORY

Tutoring is a multifaceted concept subject to diverse interpretations, ranging

from being considered a form of individualized teaching to debates about its qualification as a pedagogical method. Various researchers highlight the contextual nuances, acknowledging that tutoring is implemented differently across institutions, adapting to individual needs⁶.

For a comprehensive understanding, tutoring is best conceptualized as an individualized educational approach, prioritizing the holistic development of students and striving to elevate the overall quality of education. This approach facilitates the implementation of diverse forms of individualization through different models. Crucially, these tutoring methods should be customized to accommodate students' needs, align with institutional capabilities, and resonate with tutors' pedagogical beliefs. This interpretation aligns with the definition proposed by the Ministry of Education and Science within the MoD project, the use of which was proposed as part of the implementation undertaken and then researched for this article⁷.

In university education, particularly in art history, tutoring is a dynamic tool for individualizing teaching methods that brings many benefits. By recognizing and addressing students' unique needs and preferences, elements of tutoring within art history courses can contribute significantly to enhancing the overall educational experience, fostering holistic development, and promoting effective learning outcomes for students, teachers, and the institution itself.

⁵ See e.g. K. Donahue-Wallace, J. Chanda, *A Case Study in Integrating the Best Practices of Face-to-Face Art History and Online Teaching*, „Interactive Multimedia Electronic Journal of Computer-Enhanced Learning”, vol. 7, 2005, no. 1, pp. 97–102; P.S. Brown, J. Hargis, *Undergraduate Research in Art History Using Project Based Learning*, „The Journal of Faculty Development”, vol. 22, 2008, no. 2, pp. 152–158; K. Donahue-Wallace, *A Tale of Two Courses: Instructor-Driven and Student-Centered Approaches to Online Art History Instruction*, in: *Teaching Art History with New Technologies: Reflections and Case Studies*, ed. K. Donahue-Wallace, L. La Follette, A. Pappas, Newcastle 2008, pp. 109–118; L. La Follette, *Blending New Learning Technologies into the Traditional Art History Lecture Course*, in: *Teaching Art History with New Technologies: Reflections and Case Studies*, ed. K. Donahue-Wallace, L. La Follette, A. Pappas, Newcastle 2008, pp. 44–56; N. Phillips, I. Fragoulis, *The Use of Art in the Teaching Practice for Developing Communication Skills in Adults*, „International Education Studies”, vol. 5, 2012, no. 2, pp. 132–138; A. Ter-Stepanian, *Discussion Board Assignments and Their Impact on Creating Engaged Learning Environments in Art History Online Courses*, in: *Handbook of Research on Didactic Strategies and Technologies for Education: Incorporating Advancements*, ed. P.M. Pumilia-Gnarini et al., vol. 2, Hershey 2013, pp. 681–689; M. Gasper-Hulvat, *Active Learning in Art History: A Review of Formal Literature*, „Art History Pedagogy & Practice”, vol. 2, 2017, no. 1: *Continuing the Conversation*, pp. 1–32; J. Martikainen, *Making Pictures as a Method of Teaching Art History*, „International Journal of Education & the Arts”, vol. 18, 2017, no. 19, pp. 1–25.

⁶ S. Fernandes, M. A. Flores, *Tutors' and Students' Views of Tutoring*, in: *Back to the Future: Legacies, Continuities and Changes in Educational Policy, Practice and Research*, ed. M.A. Flores, A.A. Carvalho, F.I. Ferreira, M.T. Vilaça, Rotterdam 2013, pp. 277–295; B. Karpińska-Musiał, *Edukacja spersonalizowana w uniwersytecie: ideologia – instytucja – dydaktyka – tutor*, Kraków 2016, pp. 65–80.

⁷ J. Brdulak, J. Gotlib, R. Koziołek, J. Uriasz (eds.), *Projekt...*, op. cit. 2019, p. 6.

Implementing diverse strategies for individualized teaching and learning yields significant benefits for students⁸. This approach enhances engagement and motivation by tailoring the learning experience to individual preferences, fostering a more personalized and enriching academic journey. Creative and interactive methods deepen students' understanding of art history, promoting critical thinking skills and establishing a profound connection with the subject. Individualized tasks and project topics, aligned with students' unique interests and career aspirations, contribute to enriched knowledge and a sense of ownership in their academic pursuits. Clearly defined task criteria set transparent expectations, guiding students in goal-setting and focused academic efforts. Incorporating individualized exercises and project-based learning encourages collaboration, fostering a sense of community and peer learning while developing essential soft skills highly valued by employers, such as stress resistance, communication, creativity, analytical thinking, organizational skills, and teamwork commitment. The emphasis on individual feedback ensures timely corrections, reinforces positive aspects of student work, and facilitates continuous learning and skill development⁹.

The integration of tutoring elements offers teachers a dynamic and responsive

teaching approach¹⁰. Personalized guidance enables identifying and addressing individual learning needs, providing targeted support for enhanced student comprehension. Interactive methods and project-based assessments empower instructors to evaluate theoretical knowledge and practical skills, contributing to a more comprehensive understanding of student capabilities. The tailored nature of tutoring allows for adaptive didactic methods that cater to diverse learning styles, promoting inclusivity in the classroom. Incorporating tutoring strategies in university art history classes proves mutually beneficial, creating an enriched and dynamic learning environment for students and teachers. This approach fosters a collaborative and engaging atmosphere, stimulating creativity and facilitating the holistic development of skills, knowledge, and a passion for art history within the academic community.

Introducing a tutoring approach in university art history courses offers substantial benefits also for the educational institution¹¹. Firstly, implementing strategies like individualized exercises, creative teaching methods, customized projects, clear task criteria, feedback, and personalized support makes the academic program more appealing and practical. Secondly, the

⁸ The exemplary benefits of introducing a variety of methods for individualizing learning and teaching (for students, teachers, and university), presented below, are based on the author's experience and analysis as a result of the 2019–2023 implementation of the „Masters of Didactics” project and the 2023–2024 implementation of the „Teaching Excellence of Universities” project.

⁹ More about the benefits of personalized learning for students – see, e.g. A. Makhambetova, Z. Nadezhda, E. Ergesheva, *Personalized Learning Strategy as a Tool to Improve Academic Performance and Motivation of Students*, „International Journal of Web-Based Learning and Teaching Technologies”, vol. 16, 2021, pp. 2–3.

¹⁰ On benefits of personalized teaching for tutors and the history of personalized education – see, e.g. L. Tetzlaff, F. Schmiedek, G. Brod, *Developing Personalized Education: A Dynamic Framework*, „Educational Psychology Review”, vol. 33, 2021, no. 3, p. 864.

¹¹ As a result of participating in the MoD project after 2019, many universities in Poland have decided to take several actions to improve the quality of education, often including the introduction of modern teaching methods and strategies, plus tutoring methods or elements of individualization, and further training of university teachers. At KUL, as a result of the measures taken, the Center for Academic Didactics (CDA) was established, one of whose three areas of activity, along with mentoring and service-learning, is tutoring. More information can be found at: <https://www.kul.pl/centrum-dydaktyki-akademickiej,111034.html> [access 10 XI 2023].

positive impact on educational outcomes and student engagement enhances the university's prestige. Improved student satisfaction reflects teaching quality, potentially attracting new students and elevating the university's standing in the academic community. Thirdly, a personalized teaching approach may lead to better program assessment scores, influencing the university's accreditation status and earning recognition within the academic community. Overall, incorporating tutoring contributes to a positive institutional image, enhances the attractiveness of educational offerings, and elevates teaching and learning standards, thereby fostering a long-term impact on the university's position in the academic community¹².

METHODOLOGY AND STRATEGIES IMPLEMENTED

In the winter semester of 2019/2020, the author embarked on a study introducing selected tutoring strategies for individualizing teaching and learning into two art history courses: Medieval Art in Europe and Medieval Art in Poland. Implementing these methods spanned 60 hours of didactic classes, encompassing two courses, each

consisting of 30 classes conducted over the semester (2 hours per week for each course). These courses were designed for second-year students enrolled in the Bachelor's degree program in Art History at KUL.

During the first meeting, an anonymous diagnostic survey was administered to assess the participating students' baseline knowledge of tutoring, expectations, and learning preferences. Following the completion of the tutoring-infused courses, an anonymous evaluative survey was conducted to gauge the effectiveness of the implemented strategies and to gather feedback on the overall learning experience. This dual survey approach, consisting of closed and open questions, thus allowing the students to express their opinions, aimed to discern whether the introduced tutoring methods yielded the desired outcomes regarding student engagement, comprehension, and satisfaction.

The courses in Medieval Art in Europe and Medieval Art in Poland were chosen deliberately to explore the adaptability and effectiveness of the selected tutoring strategies in broad cultural and historical contexts. The experimental design involved a structured integration of tutoring strategies that may best fit the character of courses and the needs of students expressed in the diagnostic survey. The creative nature of the courses and the peculiarity of the subject matter also allowed the introduction of a variety of strategies and techniques, which allowed testing these didactic possibilities in practice while letting students make the best use of the tasks performed in order to increase their knowledge of works of art, develop their ability to recognize, describe, analyze and interpret them, and acquire various soft competencies in the process.

The collected students' opinions from both surveys were analyzed quantitatively and qualitatively to ascertain the

12 The literature on the benefits of tutoring and individualization of teaching, also in Poland, is vast – see e.g. S. Ehly, T.Z. Keith, B. Bratton, *The Benefits of Tutoring: An Exploration of Expectancy and Outcomes*, „Contemporary Educational Psychology”, vol. 12, 1987, no. 2, pp. 131–134; B. Karpińska-Musiał, *Tutoring akademicki jako rekonstrukcja relacji Uczeń – Mistrz wobec umasowienia kształcenia wyższego. Próba wplecenia koncepcji w kontekst wewnętrznego systemu zapewniania jakości kształcenia jako jednego z kryteriów akredytacji uczelni wyższych*, „Nauka i Szkolnictwo Wyższe”, vol. 2, 2012, no. 40, pp. 55–70; S. Ratajczak, *Tutoring akademicki – korzyści dla studenta, nauczyciela i uczelni wyższej*, „Kultura i Edukacja”, vol. 113, 2016, no. 3, pp. 154–171; S. Machowska-Okrój, *Tutoring jako metoda rozwoju studenta w kontekście obowiązującego paradygmatu oraz jako element doskonalenia jakości kształcenia*, „Teoria i Praktyka Dydaktyki Akademickiej”, vol. 2, 2023, no. 1, pp. 1–20.

impact of the tutoring strategies on learning outcomes and overall satisfaction of participants. The results of these surveys are presented and discussed in the subsequent sections, providing valuable insights into the efficacy of tutoring strategies in the context of art history education.

IN-DEPTH LOOK AT STRATEGIES

The educational innovation introduced chosen tutoring strategies to individualize the learning and teaching process, enabling students to understand the subject matter better, acquire higher knowledge, and develop their skills. The strategies placed below best met the needs of the students, as expressed in an anonymous diagnostic survey conducted at the beginning of the semester. Among the needs mentioned were:

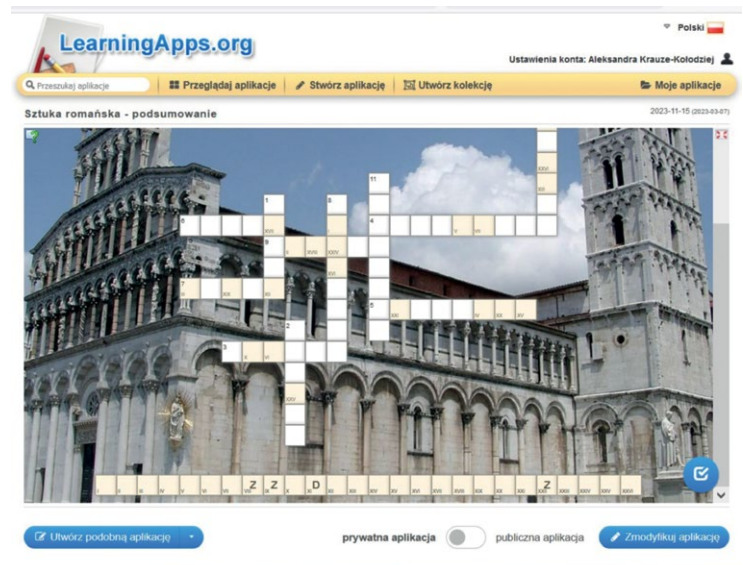
- grounding the knowledge gained in lectures corresponding to both courses,
- practical use of the knowledge gained and thus developing individual skills necessary for future work as an art historian,
- development of soft skills,
- using modern teaching methods and tools,
- diversifying the traditional way of taking in knowledge.

The methods of individualization introduced during the described courses included six strategies listed below:

I. Individualization of Exercises:

- Students were allowed to choose exercises aligned with their knowledge, competencies, and language skills.

Students could choose the assignment type in the course module credit. The proposed task types provided the opportunity to achieve the expected learning outcomes, although they differed in the competencies practiced in the task. At the same time,



1. Example of online exercises prepared by the teacher using the LearningApps.com platform (by A. Krauze-Kołodziej)

they were obliged to choose other types of tasks, practicing other competencies for assignments in subsequent modules. Example of application: Task: Summarize the article read.

Task type (to choose):

1. a short essay of up to 250 words,
2. a short oral statement recorded and submitted on MSTeams (up to 2 minutes),
3. a mind map prepared traditionally or online.
 - Additional exercises, for example, crossword puzzles that summarize the content discussed, short quizzes, or other online tasks, were prepared using modern educational platforms such as LearningApps.com and Eduplay.com (Il. 1). Then, they were placed in a dedicated team for the course on MSTeams. These additional exercises catered to competent students and those struggling with the coursework.

II. Creative and Interactive Learning Approaches:

- The teacher employed various creative and interactive learning approaches during classroom sessions. These included engaging techniques



2. Sample question from a quiz prepared by the teacher using the Kahoot.it platform (by A. Krauze-Kołodziej)

such as conversational and problem-based lectures intertwined with discussions on specific topics. Brainstorming and idea exchange, including case studies, accompanied the creation of mind maps. Multimedia presentations featuring critical information on discussed topics and carefully selected reproductions of artworks were complemented by 3D reconstructions, commonly known as „virtual tours”, showcasing architectural monuments. In addition, incorporating online films enhanced students’ understanding of historical and cultural contexts, providing virtual visits to relevant locations discussed in class. Furthermore, the instructor curated online (using, e.g., Kahoot and Quizziz) and offline quizzes and team-based games to foster group integration while allowing students to review and solidify their knowledge (Il. 2).

Example of application: A „puzzle” offline game in groups on European Gothic architecture required students to collaborate in

identifying the monument, understanding its plan, and selecting a photo of the façade. This interactive and collaborative activity promoted teamwork and healthy competition and served as a valuable tool for reinforcing the material covered in previous lessons.

- Both courses incorporated practical classes to complement theoretical learning. These hands-on activities served as a means for participants to apply and reinforce their acquired knowledge. Students were allowed to engage in practical sessions at the Medieval Art Gallery of the National Museum in Warsaw and selected monuments featuring preserved elements of Gothic architecture in Lublin, including the Holy Trinity Chapel and the Dominican Basilica. Following each field activity, students were tasked with completing a catalog card detailing selected works of art observed during these sessions.

Using these diverse and interactive methods highlights the commitment to creative and interactive learning approaches in the teaching approach¹³.

III. Customized Individual Projects¹⁴:

- The author tailored the topics of individual projects to meet the specific needs of the students. They could choose among themes prepared by the instructor.

¹³ On integrating modern technology and online learning elements into classroom instruction – see, e.g., K. Donahue-Wallace, J. Chanda, op. cit., pp. 97–102; L. La Follette, op. cit., pp. 44–56.

¹⁴ On the benefits of project-based teaching and learning – see, e.g., D. Kokotsaki, V. Menzies, A. Wiggins, *Project-Based Learning: A Review of the Literature*, „Improving Schools”, vol. 19, 2016, no. 3, pp. 267–277; P. Guo, N. Saab, L.S. Post, W. Admiraal, *A Review of Project-Based Learning in Higher Education: Student Outcomes and Measures*, „International Journal of Educational Research”, vol. 102, 2020, p. 101586. Moreover, regarding art history – see, e.g., P.S. Brown, J. Hargis, op. cit., pp. 152–158.

- Students in both courses were required to undertake various individual projects. While the teacher dictated the general theme of the projects to ensure the attainment of specified learning outcomes, students were granted the flexibility to choose specific topics (such as lectures for presentation or artworks for analysis) from a list provided by the instructor.

Examples of application:

- For the Medieval Art in Europe course, one project focused on selected issues within the realm of art theory and the philosophy of beauty in the Middle Ages, with students selecting their topics from the provided list. In the Medieval Art in Poland course, students were tasked with preparing presentations on chosen examples of Gothic artworks in Poland based on the literature of the subject. These projects took the form of concise oral presentations and followed the exact criteria prepared by the teacher.
- Throughout the semester, each student was also required to present one reading of their choice for each course, selected from the provided reading list. Additionally, students were expected to prepare short summaries for four other readings per course, also chosen from the required reading list. Students later created a „bank” of reading summaries in a dedicated team on MSTeams – this way, they could share their work and benefit from the work of their colleagues.
- Furthermore, for the Medieval Art in Europe course, each participant had to develop a written project involving the description, analysis, and interpretation of a chosen work of art

within the realm of artistic craftsmanship. The instructor provided a list of works of art from the London Victoria & Albert Museum collection, and students could choose one work for their project. Detailed information and photographic documentation for each work were available on the Museum’s website, allowing students to familiarize themselves with modern methods of cataloging artworks in one of the world’s most renowned collections of craftsmanship.

- Conversely, in the Medieval Art in Poland course, students were assigned a group project (in groups of 3–4 people) – creating a mind map covering various aspects of Polish Gothic art. This collaborative effort not only enhanced their knowledge but also fostered the development of social and soft skills. The group work culminated in producing of joint graphic notes utilizing innovative design thinking methods.

IV. Clearly Defined Task Criteria¹⁵:

- For all assigned tasks, clear criteria were provided to the students. These criteria were accessible through MSTeams, ensuring transparency and consistency in assessment.
- The criteria were chosen appropriately for the task to assess the knowledge, skills, and competencies acquired by the students during the task. Points were awarded for each criterion.

¹⁵ The literature on the importance of criteria – see, e.g., Ch. Rust, M. Price, B. O’Donovan, *Improving Students’ Learning by Developing Their Understanding of Assessment Criteria and Processes*, „Assessment & Evaluation in Higher Education”, vol. 28, 2003, no. 2, pp. 147–164; D.R. Sadler, *Interpretations of Criteria-based Assessment and Grading in Higher Education*, „Assessment & Evaluation in Higher Education”, vol. 30, 2005, no. 2, pp. 175–194.

Examples of application:

In the context of the individual project focused on presenting a chosen work of Gothic art based on literature in the course of Medieval Art History in Poland, students were required to adhere to the following criteria:

1. Substantive Value: The depth and quality of the content presented (0–5 points);
2. Summary Skills: The ability to effectively summarize the content of the assigned text (0–5 points);
3. Appropriateness of Presentation Style: The apt selection of presentation techniques aligned with the article's content (0–5 points);
4. Application of Presentation Techniques: The proficiency in employing various presentation techniques (0–5 points);
5. Evaluation of Supplementary Materials: The assessment of additional materials prepared for the presentation (0–3 points);
6. Extra Initiatives Undertaken: Recognition of any extra efforts or initiatives taken in the presentation (0–3 points).

V. Individual Feedback¹⁶:

- o Individual feedback was provided in response to the tasks and projects submitted by students. The author used a written project assessment card designed for this purpose and provided oral feedback in class.
- o It should also be added that all the

information contained in the written feedback and those that appeared as oral feedback during the classes and was given from the teacher and peers were aimed at motivating each student to work further, showing them other possibilities and developing their knowledge and skills. Therefore, it was essential to introduce some basic information on motivational theories and techniques at the beginning of the course and to develop the skills of constructive criticism in the course participants. The task of which would not be to alienate their colleagues but to motivate them to further development. Examples of application:

In the case of oral presentations, students received both oral feedback from the lecturer and their peers during the classes and written feedback in the form of the completed Individual Project Evaluation Sheet¹⁷.

VI. Personalized Guidance:

Implemented as part of the above-described teaching approach, one of the strategies for introducing teaching individualization involved the deployment of Personalized Guidance. This strategy encompassed several key components aimed at providing tailored support to students:

1. Individual Consultations on Course Content: Enabling individual conversations on the subject matter, offering students an opportunity to seek personalized guidance related to the content covered in the course.

¹⁶ The literature on the role of feedback and its' various forms is extensive – see, e.g., C. Evans, *Making Sense of Assessment Feedback in Higher Education*, „Review of Educational Research”, vol. 83, 2013, no. 1, pp. 70–120; M. Henderson, R. Tracii, M. Phillips, *The Challenges of Feedback in Higher Education*, „Assessment & Evaluation in Higher Education”, vol. 44, 2019, no. 8, pp. 1237–1252; T. McConlogue, *Assessment and Feedback in Higher Education: A Guide for Teachers*, London 2020.

¹⁷ The Individual Project Evaluation Sheet model was prepared and adjusted by the researcher on the basis of the existing Assessment Cards used at UCL in London. The Sheet included the following elements: 1. the excellent points of the work, 2. what would need to be improved, and 3. a detailed evaluation – a reference to the criteria of the task, along with a score 4. the overall grade obtained from the project.

2. Thematic Tutoring Beyond the Course Material: Facilitating individual tutoring consultations that extend beyond the course content, addressing broader thematic areas to cater to specific student interests and inquiries.
3. Individualized Feedback on Assignments: Utilizing MSTeams to deliver constructive written feedback on submitted tasks.
4. Online Accessibility for Clarifications: Maintaining readiness for online contact through MSTeams, ensuring availability for students to address any uncertainties or seek clarification on course-related matters.

Through these various components, students could engage in focused discussions, receive targeted feedback, and access additional guidance beyond the standard course material, ultimately contributing to a more enriched and adaptive learning process.

Comparative analysis of the students' opinions based on the diagnostic and evaluation survey results¹⁸.

¹⁸ The Diagnostic Survey, comprising 13 questions, assessed students' familiarity and experiences with tutoring methods in art history courses. Employing both closed-ended and open-ended formats, the questionnaire sought quantitative and qualitative insights across various dimensions, such as the definition of tutoring, associations with the term, knowledge of strategies, student needs, academic class encounters, group work specifics, discussions, projects, technology use, and feedback provision. This blend of question types facilitated a nuanced understanding of students' perspectives and experiences in the surveyed art history courses. The designed Evaluation Survey for the teaching innovation comprised 12 questions, covering diverse aspects of students' experiences and perceptions of teaching methodologies and tutoring strategies. Utilizing closed-ended questions for quantitative data on attendance, teaching methods, and instructional approaches' frequency, as well as open-ended questions for qualitative feedback, the survey explored topics including group and individual work,

The Diagnostic Survey conducted at the beginning of the semester and the Evaluation Survey at the end provide valuable insights into the effectiveness of the strategies implemented in the courses. Here is a comparative analysis of the results:

Attendance and Participation:

- Diagnostic Survey: All ten participants were 2nd-year students in the Art History program, and attendance was compulsory for the courses.
- Evaluation Survey: Nine participants provided feedback. Two attended all classes, while seven „were often present”.

Familiarity with Tutoring Strategies:

- Diagnostic Survey: Revealed a lack of awareness about tutoring strategies. Only one respondent knew the tutoring concept, and the rest did not know any tutoring strategies.
- Evaluation Survey: All respondents confirmed using various tutoring strategies, indicating successful exposure during the courses.

Encounter with Tutoring Strategies in Previous Classes:

- Diagnostic Survey: Only one student had encountered tutoring strategies in previous academic classes.
- Evaluation Survey: All respondents acknowledged using tutoring methods in the current courses.

Specific Tutoring Strategies Encountered:

- Diagnostic Survey: Explored the frequency of group work, discussions, brainstorming, and projects in previous classes, revealing limited exposure.
- Evaluation Survey: Students reported frequent use and positive experiences

activating forms, assessment methods, outdoor activities, modern technologies, and feedback. This combination of quantitative and qualitative inquiries offered a comprehensive overview of student perspectives on the effectiveness of tutoring strategies in the analyzed Art History courses.

with group work, individual projects, quizzes, and activating techniques.

Feedback on Projects and Assessments:

- Diagnostic Survey: Explored feedback frequency on projects, oral statements, and essays in previous classes, revealing minimal exposure.
- Evaluation Survey: The majority, that is six of nine students, experienced frequent use and positive feedback on individual and group work assessments.

Outdoor Activities and Modern Technologies:

- Diagnostic Survey: Explored the frequency of outdoor activities and the use of modern technologies in previous classes.
- Evaluation Survey: Reported positive experiences with outdoor activities. While four students experienced widespread use of modern technologies, some expressed concerns about overuse.

Evaluation of Feedback:

- Diagnostic Survey: Investigated students' satisfaction with the feedback received in previous classes, showing a divided opinion.
- Evaluation Survey: The majority of eight out of nine students found the feedback provided during the courses sufficient, with positive comments on its effectiveness.

Strengths and Weaknesses of Tutoring Strategies:

- Evaluation Survey: Open-ended questions allowed participants to share opinions. Strengths included increased engagement, practical knowledge acquisition, an increase of various skills, and motivation. Weaknesses involved time constraints and potential technical issues (Il. 3a–b).
Suggestions for improvement:
- Evaluation Survey: Students provided constructive suggestions for

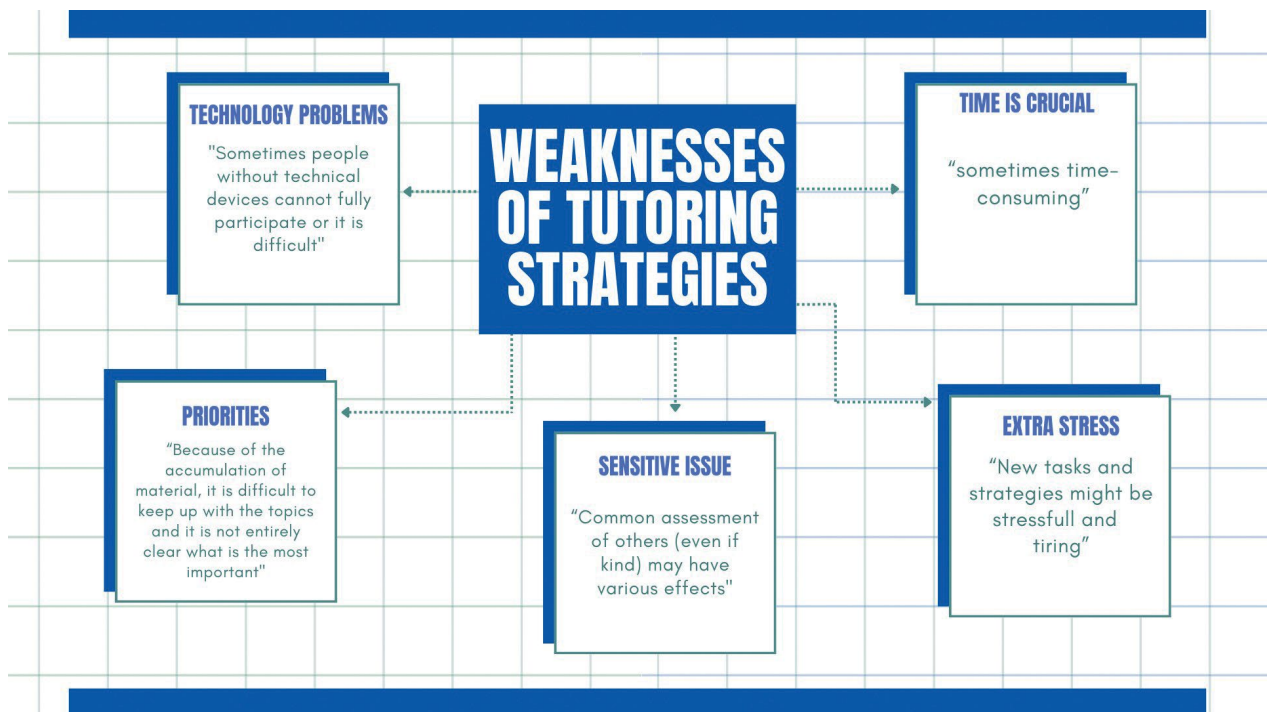
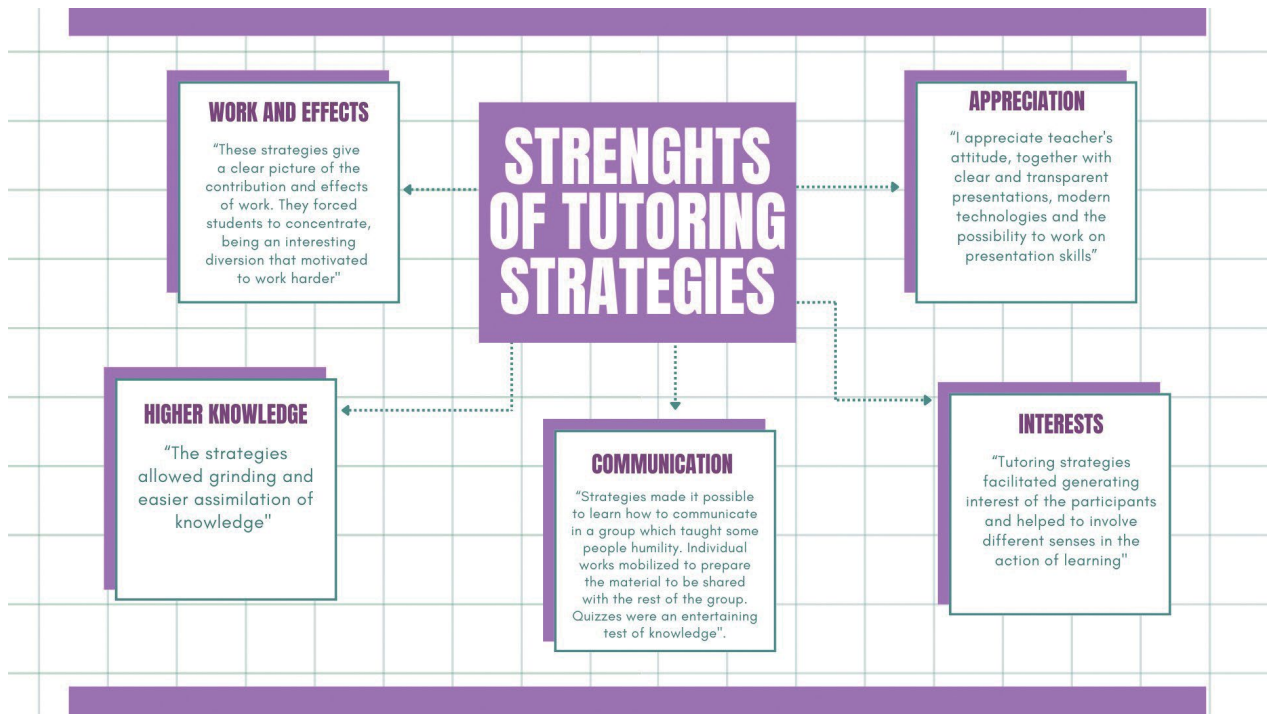
improvement, such as better organization of time, enhanced use of multimedia, and the introduction of varied teaching methods.

The opinions of students expressed in the Evaluation Survey demonstrated a positive impact of chosen strategies on participants' knowledge, skills, and engagement. While the Diagnostic Survey highlighted a lack of prior exposure to tutoring methods, the Evaluation Survey indicated successful implementation and positive outcomes. The feedback students provide offers valuable insights for further refining and enhancing tutoring methods in art history courses.

SUMMARY OF THE RESULTS AND DISCUSSION

The analysis of the opinions of students expressed in the surveys indicates a noticeable enhancement in knowledge, skills, and competencies among participants of courses. The Evaluation Survey reveals a significant positive impact of introduced tutoring strategies, with heightened student engagement and regular attendance. The diverse methods, including clear criteria, individual feedback, personalized and group work together with outdoor activities, contribute to a dynamic learning environment. While incorporating modern technologies was well-received, maintaining a balance with traditional methods is emphasized. Constructive feedback proved valuable, mainly through written individual feedback, the „Sandwich feedback method” and peer review¹⁹. Challenges identified include time constraints and technical issues, with suggested improvements focused on

¹⁹ Summary of this method – see, e.g., J. Prochazka, M. Ovcari, M. Durinik, *Sandwich Feedback: The Empirical Evidence of Its Effectiveness*, „Learning and Motivation”, vol. 71, 2020, p. 101649. On benefits of oral peer feedback among students – see, e.g., L. Sippel, *Maximizing the Benefits of Peer Interaction: Form-Focused Instruction and Peer Feedback Training*, „Language Teaching Research”, vol. 28, 2024, no. 2, pp. 413–439.



3a-b. Mind Maps showing strengths and weaknesses of tutoring strategies – chosen anonymous responses from students who participated in the Evaluation Survey (by A. Krauze-Kołodziej)

time organization, multimedia enhancements, and potential financial support for equipment. Positive responses to outdoor activities underscore the potential for real-world experiences in the curriculum, aligning to connect theoretical knowledge with tangible monuments. In summary, the didactic innovation carried out effectively demonstrates the impact of tutoring strategies on individualized teaching and learning, student experiences, engagement, and a diverse educational environment. Challenges and recommendations offer valuable insights for future course optimization.

IMPLICATIONS OF THE RESULTS FOR ART HISTORY TEACHING PRACTICE AND FURTHER RESEARCH

The outcomes of the didactic innovation carried significant implications for the field of art history teaching and provided valuable insights for both instructional practice and future research endeavors. Here are some key observations:

1. **Diversification of Teaching Methods:** The success of chosen tutoring strategies highlights the importance of diversifying approaches in art history courses. Integrating various methods and tools caters to different learning styles and enhances student engagement. Art history educators should adopt a flexible and varied pedagogical approach to create a more dynamic and inclusive learning environment.
2. **Balancing Traditional and Modern Teaching Tools:** The positive reception of modern technologies, tempered by some student concerns, underscores the need for a balanced integration of traditional and contemporary teaching tools.
3. **Constructive Feedback Mechanisms:** The emphasis on constructive feedback suggests the importance of developing effective feedback mechanisms. Educators should focus on refining assessment strategies that provide meaningful insights for students to enhance their strengths and address weaknesses.
4. **Integration of Practical Experiences:** The positive response to outdoor activities indicates a potential avenue for integrating more practical experiences into art history curricula. Further exploration of experiential learning opportunities, such as site visits, hands-on projects, or museum interactions, could deepen students' connection to art and artifacts.
5. **Addressing Challenges and Optimizing Course Organization:** The identified challenges, including time constraints during presentations and potential technical issues, highlight the importance of careful course organization. Art history educators should seek ways to streamline presentations, manage time effectively, and ensure smooth technology integration.
6. **Encouraging Further Research on Pedagogical Approaches in Art History:** The positive outcomes of this teaching innovation warrant further research into innovative pedagogical approaches in art history education. Comparative studies exploring the impact of different tools and methods on diverse student populations can contribute to the ongoing evolution of effective art history pedagogy. This could involve collaborative research initiatives and developing best practices for art history instruction.

In conclusion, the implications drawn from the didactic innovation introduced suggest a need for ongoing reflection, adaptation, and exploration within art history teaching practices.

POSSIBLE LIMITATIONS OF THE STUDY AND THEIR SOLUTIONS

While the described study provides valuable insights, its limitations warrant careful consideration for a nuanced interpretation of the findings. The relatively small sample size poses a challenge to result in generalizability. It is worth mentioning, however, that after the courses ended, the same strategies were implemented in subsequent semesters of classes with other groups of students. It is also important to emphasize the vital role of analysis of responses to open-ended questions, which can show the very individual opinions of survey participants. The reliance on self-reported data introduces potential bias. Employing diverse data collection methods, such as observations or interviews with other educators, would offer a more holistic perspective and enhance study credibility. Teacher variables, including teaching style, could also influence results. Replicating the study with different instructors or including a control group with traditional methods would help isolate the effects of tutoring strategies. The courses' limited duration may raise questions about long-term effects. However, the strategies described in the study found their permanent place in authors' teaching after the courses ended. Addressing these limitations through

thoughtful study design and diversified data collection will contribute to a more robust understanding of the experimental tutoring strategies' implications in art history teaching.

CONCLUSION

The teaching innovation in art history courses presented in the article showcased the efficacy of tutoring strategies, significantly enhancing the overall learning experience. These strategies, including individualization of exercises, creative and interactive learning approaches, customized project topics, clear criteria, individualized feedback, and personalized guidance, promoted heightened student engagement, motivation, and a deeper understanding of art history concepts. The positive outcomes emphasize the need to balance traditional and modern teaching tools, indicating their potential applicability across subjects. Successfully received by students, these tutoring elements possess the capacity to revolutionize group instruction practices in diverse educational settings. The lessons learned underscore the transformative potential of incorporating modern tutoring techniques and prioritizing tailored learning experiences to elevate engagement, comprehension, inclusivity, and flexibility across various subject areas.

SUMMARY

The article analyzes the effectiveness of selected elements of tutoring understood as various individualization strategies in teaching medieval art history. The basis of the article is a study involving an experimental component carried out as part of the Masters of Didactics (MoD) project organized by the Ministry of Education

STRESZCZENIE

Artykuł analizuje skuteczność wybranych elementów tutoringu rozumianego jako różne strategie indywidualizacji w nauczaniu historii sztuki średniowiecznej. Podstawą artykułu jest badanie obejmujące komponent eksperymentalny realizowany w ramach projektu Mistrzowie Dydaktyki (MoD) zorganizowanego przez Ministerstwo Edukacji

and Science (2017–2022). The teaching innovation consisted of introducing tutoring strategies into the curriculum of 2 subjects, including individualized exercises, creative and interactive approaches to learning, elective topics, and project scopes, clearly defined task criteria, individually given feedback, and personalized consultations. Before and after courses, a diagnostic and evaluation survey was conducted to assess students' knowledge, expectations, and final opinions. Students' opinions showed significant benefits, including increased understanding of the subject and gains in practical skills and soft skills. The article highlights the value of individualized teaching and learning in art history and its potential applications in other disciplines, contributing to the implementation of effective teaching strategies and increased student learning outcomes.

KEYWORDS

medieval art history, tutoring, individualized teaching and learning, feedback, creative tools in teaching

i Nauki (2017–2022). Eksperyment polegał na wprowadzeniu do programu nauczania dwóch przedmiotów strategii tutoringowych, obejmujących zindywidualizowane ćwiczenia, kreatywne i interaktywne podejścia do uczenia się, wybieralne tematy i zakresy projektów, jasno określone kryteria zadań, indywidualnie udzielane informacje zwrotne oraz spersonalizowane konsultacje. Przed rozpoczęciem i po zakończeniu przedmiotów przeprowadzono ankietę diagnostyczną i ewaluacyjną, w których oceniono wiedzę, oczekiwania i opinie końcowe studentów. Wykazały one znaczne korzyści, m.in. zwiększone zrozumienie przedmiotu oraz przyrost umiejętności praktycznych i kompetencji miękkich. Artykuł podkreśla wartość spersonalizowanego nauczania i uczenia się w historii sztuki oraz jego potencjalne zastosowania w innych dyscyplinach, przyczyniając się do wdrożenia skutecznych strategii nauczania i podwyższenia efektów kształcenia studentów.

SŁOWA KLUCZOWE

historia sztuki średniowiecznej, tutoring, zindywidualizowane nauczanie i uczenie się, informacja zwrotna, kreatywne narzędzia

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